

JEFFERSON

Monthly

**A Bright Spectrum
of Performance**

The Members' Magazine of Jefferson Public Radio

October 1996



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MUSICAL IMAGES 1997-1998

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ON THE COVER

A multitude of performers will participate in this year's One World and voxPOP series. See page 8.

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JEFFERSON

Monthly

OCTOBER 1997

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Tell the Truth and Run

When the life of journalist George Seldes ended in 1995, one of the most fiercely independent minds in journalism was stilled at the age of 104. Seldes covered nearly every major story of the century, and alienated many of the world's most powerful people in his relentless quest to seek out the truth and fearlessly publish it. A look at his life by Eric Alan, as an Academy Award nominated film on Seldes and a panel discussion regarding relevant issues approach.

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S U B S C R I B E T O D A Y!



TUNED IN

Ronald Kramer

Defining the 'Public' in Public Radio

Many Listeners Guild members have already seen press accounts of the vigorous public dialogue which followed the early August announcement by Oregon Public Broadcasting's radio network (OPB) that it intended to drop all music programming effective September 1. We don't normally comment upon the programming decisions of other broadcasters and don't intend to do so now. But the public debate over OPB's decision invites comment on several process-related topics and philosophic issues surrounding public radio.

The outcry, largely from Portlanders echoed in the Oregonian newspaper, has predominantly come from classical music listeners and organizations which generate such music. While jazz-oriented programming is similarly affected by OPB's decision, opposition from jazz buffs hasn't been as intense. Incidentally, OPB's intention is to replace the canceled music programming with news and information type offerings drawn from network and other sources.

As of the date I am writing this column, OPB's decision has drawn articles, letters to the editor, several editorial page Opinion columns, and even an Oregonian editorial. There is hardly a day that passes when the Oregonian does not cover OPB's decision. I suspect OPB's management anticipated much—but probably not all—of this reaction.

They should have. Oregon has long been recognized as a very strong and effective public radio state. The strength of the relationship between public radio stations and their listeners in Oregon may be quantified in any number of ways. Audience ratings, private income generated and per capita membership levels are but some of

the indices which help support the conclusion that Oregonians are unusually attached to their public radio stations. To some extent that doubtlessly has resulted

“

THE SIMPLE FACT
IS THAT THERE IS NO
SINGULAR LITMUS
TEST-TYPE OF
SUITABILITY FOR
PROGRAMMING ON
PUBLIC RADIO.

from the fact that state and local government funding for public radio has historically been in shorter supply in Oregon than in many other states. As a result, in order to survive, public stations here have needed to reach out to their communities to a greater degree. Logically, Oregon stations have needed to provide higher levels of service to their listeners in order to gen-

erate the unusually large levels of private income which are needed to replace government funding which isn't available.

In the process, Oregon has generated some of the finest, most vigorous and dynamic public radio stations in the nation. So it's no surprise that listeners have a heightened sense of ownership over these stations which they've nurtured to success. Make large-scale changes in Oregon's public radio stations, such as OPB is now doing, and you'll generate larger-scale responses than would occur in a state whose stations have a less vital relationship with their listeners.

In short, it's a healthy hallmark of our public radio culture in this region that listeners feel deeply invested in their public radio stations. And when a station makes a change, which fundamentally runs counter to an individual listener's sensibilities, they naturally feel betrayed in a way commercial radio listeners don't. It also goes without saying that individual listeners aren't always right. Some of the responses to OPB's decision fall into the category of "...but, public radio is SUPPOSED to be doing [you fill in

the blank here] type programming. It's public radio's mission." We sometimes get that type of comment here at JPR also. One fellow in particular writes regularly because one popular program we broadcast strikes him as something which is inimical to his concept of public radio.

The simple fact is that there is no singular litmus test-type of suitability for programming on public radio. As a nation we haven't had public radio for very long and what we do have has grown in a rapid, evolutionary fashion in response to listeners' interests, funding availability and the hazardlessness with which talent and inspiration visit themselves upon human endeavor. For example, in some parts of the nation the public radio station broadcasts only jazz. In others, only classical music. In some communities the public radio station plays rock 'n roll, or Hispanic music, and in others stations offer only talk programming. Some stations broadcast programs, or underwriting announcements, which other stations elsewhere in the nation wouldn't even consider presenting. But, just as the Federal Communications Commission has—from radio's inception—defined broadcasting as a locally-responsive, locally-conceived service, public radio is also a locally programmed service. This is true even though some of public radio's most popular programming originates from networks like NPR. The decision to schedule programming is always a local one. Every public radio station must take the measure of its community, that community's particular needs and the station's ability to satisfy them, and craft a service which best serves its audience and remains consistent with the station's mission.

A good public radio station doesn't fully reflect the tastes of any single individual—least of all its owners, manager or program director. To the degree that it does, it probably has a somewhat more insular quality than is useful for the community it serves. Rather, a good station should substantially (but not totally) reflect the programming interests of a large number of its listeners. Both the station and its audience need to occasionally be challenged by the somewhat unfamiliar.

Thus, other than in the area of decency, it is hard for me to accept the argument that a particular type of program NEVER, or ALWAYS, belongs on public radio. What is important is the process for determining

CONTINUED ON PAGE 33

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FEEDBACK

Letters to the Editor

My perspective piece on home schooling in the September Jefferson Monthly stirred up a passionate debate. Since my intent was to think beyond the system for a moment, and cause debate as a result, the article was a success in that sense. However, the tone and content of that debate is a good reminder of how difficult the art of communication can be. There's always a distance between what one intends to say and what one actually says; there's another distance between what is said and what is heard. Since both of these distances feel large in this instance, I feel a little clarification is in order.

In my mind, the key phrase in the article's radical stance was this: "Though these may be taken as devil's advocate positions, there is enough merit in them for hot debate." In suggesting that the national public school system is crumbling, and that the answers to education's difficulties may not lie within it, my intention was indeed to play devil's advocate for a moment, and challenge common presumptions—but not to rigidly condemn them. In the adoption of that devil's advocate position was also a reflection of widely held public beliefs about the besieged state of our schools, in these times of budget austerity. From a number of defensive and angry letters we received in return, however, I can see that what came across to some were various false messages: that I'm an active advocate of educational anarchy, wishing for the public schools to collapse; that I denigrate the efforts of those within that system; that I claim expertise on the subject.

None of the above. I do personally believe that deep societal ills are reflected in the state of the education system at large, and that our goals in creating the system are often far different from actual results. There is merit enough in the thoughts for hot debate—it's just the conclusion of the debate which is unclear to me.

Just as many people found it possible to support our overseas troops while condemning the Gulf War, and just as I found it possible to abhor a corporation I worked for while loving the people who comprised

it, so too do I find it possible to question the educational system while admiring—even being awed by—the individual efforts of those willing to attempt to teach and administer within it, under increasingly adverse conditions.

I am not sure home schooling is the answer. Neither am I sure that fixing the public education is. Let the debate continue: it's only from within open-minded discourse that true solutions emerge.

Eric Alan, Editor

A few brief samples from the debate thus far:

.....

Eric Alan wrote a very biased article that failed to present any research or factual studies to support his viewpoint. I contend that I, as a public school teacher, have seen more failures due to homeschooling than I have read of success stories. Please remove my name from your subscribers/supporters lists; as I will throw away any further correspondence! PRAISE THE LORD.

Steve & Enes Craft, craft@magick.net

.....

Why can't you [Eric Alan] advocate home schooling without irresponsibly bashing the public schools? How many public classrooms have you visited, and for how long? What are the grounds for your assertions that public schools have "neat but stifling classrooms," "rigid classrooms," and a "cut and dried curriculum"? Do you really believe that in public schools, there is no "experiential learning, field experience, hands on work, creation of projects, apprenticeship"? Do you know that many home school families rely heavily on workbooks, particularly in areas for which the parents feel ill prepared to teach?

As a public school teacher and parent of four students now in public school, I naturally read, with interest, Ms. Lahrson's wonderful list of thirteen elements which provide for the proper learning atmosphere. I have observed all thirteen taking place in the public school setting. Although our children are

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attending public school, they are there for about 1,000 hours per year. We are, as parents, the educators for the other 5,000 waking hours. We take our job quite seriously.

I have no objection to home schooling for those who choose it. Just as in any human interaction, the quality of home schooling varies considerably. I am familiar with many home schooling group efforts which produce the necessary social contact that is part of learning to be a successful adult.

However, one wonders what you suggest for millions of children for whose families home schooling is not an option. If and when the public schools do crumble, what will happen to these children?

Jane Snyder, Myrtle Point, OR

.....

I'm a journalist who has written about home-schooling for national publications, with much of my research done in the Rogue Valley. I'm also a parent whose children are homeschooled. In fact, it was largely my research on homeschooling that convinced me that home education would be a good choice for our kids, a decision my wife had reached long before. I have only a few small quibbles with the portrait of homeschooling painted in the recent Jefferson Monthly feature "Learning Without Schools":

- I don't think it's true that home-schooling that replicates public schooling is "likely to be ineffective." Like many secular homeschooling families, my wife (who does nearly all of the actual teaching) and I mix the child-centered "unschooling" approach described in the article with some traditional subject matter so that all bases are covered. But some parents aren't comfortable with unschooling's lack of structure, and I'm not aware of any evidence that their kids do more poorly. A surprising number of public school teachers homeschool their children, and in my experience, they tend to gravitate, not surprisingly, toward structured education. This model still preserves two of homeschooling's main advantages: the intimate teacher-student ratio and the fact that the children's teacher is the one selected for them by nature.

- The authors' portrayal of the social aspects of homeschooling is one of the best I've seen, but it misses the mark in one respect – the potential for kids to be isolated from their peers. I agree with the authors that, counterintuitively, most homeschoolers are better socialized than their public school

CONTINUED ON PAGE 16

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JEFFERSON OUTLOOK

Russell Sadler

The Local Feast vs. the Business Beast

Early fall is the most glorious time of year for Oregonians who know and appreciate good food. There is more fresh, locally grown food available in August than any other time of the year.

The peach season is just ending. Apples and pears are ripe. The fall crop of strawberries and raspberries are ripe. Blackberries and blueberries are ready. The sweet corn is sweet, the melons lush, the cucumbers crisp. Tomatoes right off the vine actually taste like tomatoes. Filberts are ready

for roasting. Cranberries will be ready soon. Fresh local salmon is a bit more problematical than it has been, but the fall Chinook are in the rivers and my tackle is ready.

Flossy—a friend of mine who cooks like a dream—was watching me leaf through a beautifully illustrated French cookbook. French provincial cooking treats fresh ingredients with more respect than most cooking styles.

"Look," I exclaimed in my most chauvinistic manner. "We don't have to go to France to eat like this. We can go to Saturday Market and get the ingredients for this, and this, and this," I said excitedly, pointing to the lush cookbook illustrations.

Flossy looked at me with an arched eyebrow. "Of course we can, dummy. Look at a map and think about where we live," she said. The geographical similarities between Oregon and France were obvious as soon as I looked at a map. Somewhere I had missed this obvious geography lesson.

The legendary butter, cream and cheese of France comes from the rainwashed coast of Normandy, continually refreshed by the warm moist air of the Gulf Stream. Oregon's famous butter, cream and cheese comes from Tillamook County on The Great Rain Coast continually refreshed by the

warm moist air of the Japanese Current and the Hawaiian High.

The wine region around Marseilles, France lies along the 45th Parallel. So does

Oregon's Yamhill Wine Country. Robert Drouhin, the well-known French wine broker, saw one significant way Oregon was not similar to France. He paid an unprecedented \$3,000 an acre for several hundred acres of Yamhill County farm land more than a decade ago. "I

don't think you understand sir," the courtly Drouhin gently told an uncomprehending reporter. "In Bordeaux, we pay \$3,000 a foot."

France has thousands of years of tradition, of course. Oregon is relatively new. But for those of us who cannot afford a year in Provence, it will do—if we have the sense to keep it.

The land that provides Oregon's culinary bounty is again threatened by urban sprawl after a 25 year respite. Pressure of rural land eased noticeably after the Legislature adopted Senate Bill 100 and created the Land Conservation and Development Commission in 1973. The value of Oregon's agricultural production at the farm gates jumped from \$986 million in 1973 to more than \$3 billion in 1995. Marion County continues to be the state's largest, most productive agricultural county. Clackamas County is third. Washington County is fifth. Lane is seventh in agricultural production. Six of Oregon's top ten agricultural counties are in the urban Willamette Valley. The other four are Central Oregon's Jefferson County and Eastern Oregon's Umatilla, Malheur and Klamath counties. These are just farm gate values. Oregon's burgeoning food processing industry adds millions more to the value of agricultural production.

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Despite the remarkable success of Oregon's land use laws in preserving farm and forest land, there is renewed pressure to break urban service boundaries to let urban sprawl spill out onto productive land. Developers and the real estate lobby cultivate the myth that agriculture is a dying industry. Economists paid by developers meretriciously insist "the market" deems growing subdivisions a "higher" use than growing crops. The homebuilders lobby has begun a deliberate disinformation campaign to convince Oregon newcomers urban service boundaries are the single reason for rising housing prices. A new generation must re-fight the battle to protect the valuable farm and forest land base Oregonians thought they settled in 1973. Build houses and accommodate growth, insist the developers and their economists. The food can come from elsewhere.

Regional grocery chains rarely stock fresh local Oregon produce. It is so ripe it will not survive their slam-bang distribution system which requires all produce to be shipped to Portland suburban warehouses so it can be shipped back past the fields where it was grown to the chain grocery stores. This distribution system works with square tomatoes turned red by gas rather than the sun. It works with cellulose California strawberries, genetically engineered corn, Mexican asparagus and pears from Chile. And, of course, they taste like they were designed to be shipped in a truck.

That is why Oregon's really glorious food is usually found at roadside stands, farmers' markets, urban Saturday markets and a handful of local super markets. Succulent seasonal produce is there, ready for those who know and appreciate good food and simple cooking. The larger question is whether we will protect the land that grows it from the urban sprawl that condemns us all to the culinary poverty of gassed tomatoes, cellulose strawberries and genetically engineered corn. TM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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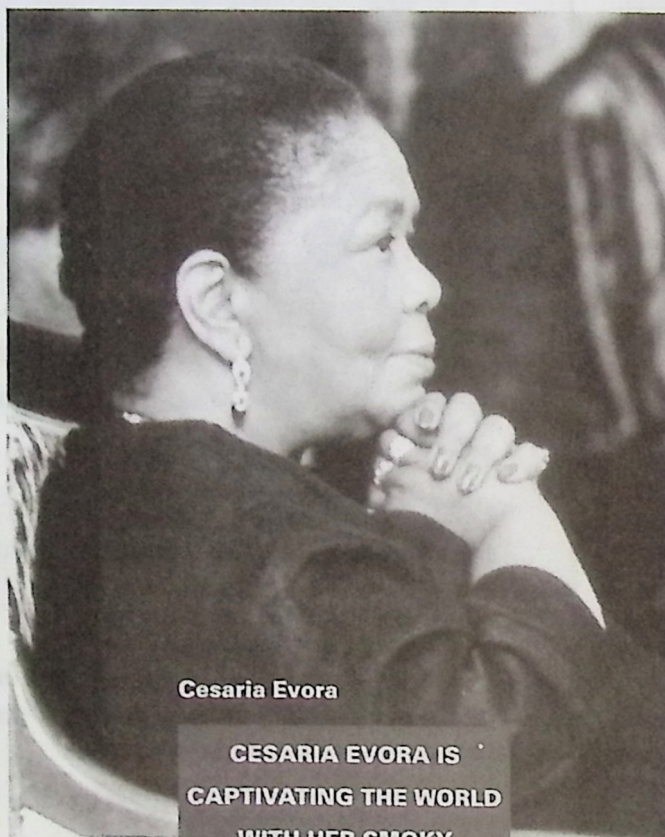
A Bright Spectrum of Performance

The voxPOP and One World Music Series Return, More Vibrant Than Ever

Once again fall arrives, and with the turning of the leaves comes the new performing arts series presented by Jefferson Public Radio and the Southern Oregon University Program Board. This year the two organizations have combined efforts to present *One World: A Series of Performances from Around the Earth*, and *voxPOP: The Contemporary Singer/Songwriter Concerts*. The success of the previous editions of the series have allowed the growth of the two series, which are stronger and more exciting than ever.

The award-winning *One World* series this year reaches out to feature master of mime Marcel Marceau; the intoxicating voice of Cape Verde vocalist Cesaria Evora; a reprise of a Celtic Music Festival, this year featuring the super-group Solas; and evening of Flamenco music and dance; and much more. Four of the shows will be in the newly remodeled Craterian Ginger Rogers Theater in Medford, and two will be in the SOU Music Recital Hall.

Opening *One World* on Saturday, November 8 in the SOU Recital hall will be the return of the popular Celtic Music Festival. Last year's show sold out in record time, and organizers received many requests for more Celtic music. In response will be the first Rogue Valley appearance of the group Solas. *The Wall Street Journal* calls Solas "the most exciting Celtic band to emerge in years, destined for the highest rung in traditional Irish music." Solas consists of some of the most accomplished individual musicians in



Cesaria Evora

**CESARIA EVORA IS
CAPTIVATING THE WORLD
WITH HER SMOKY
CONTRALTO VOICE AND
SONGS IN HER KRIOLU
LANGUAGE—A
LANGUAGE WHICH
COMBINES PORTUGUESE
AND AFRICAN TONGUES.**

Celtic music, including famed multi-instrumentalist Seamus Egan, who had won the All-Ireland competition on four different instruments by the age of 15; Karan Casey, with her soaring four-octave voice; and some of the hottest fiddle, concertina and guitar players in Irish music today.

Cesaria Evora is captivating the world with her smoky contralto voice and songs in her Kriolu language—a language which combines Portuguese and African tongues. A 56-year old grandmother from the Cape Verde Islands (off the coast of Senegal), Evora will perform her unique "morna" style, connected with the bittersweet emotional landscapes of her homeland, along with a full Cape Verdean band. *The New*

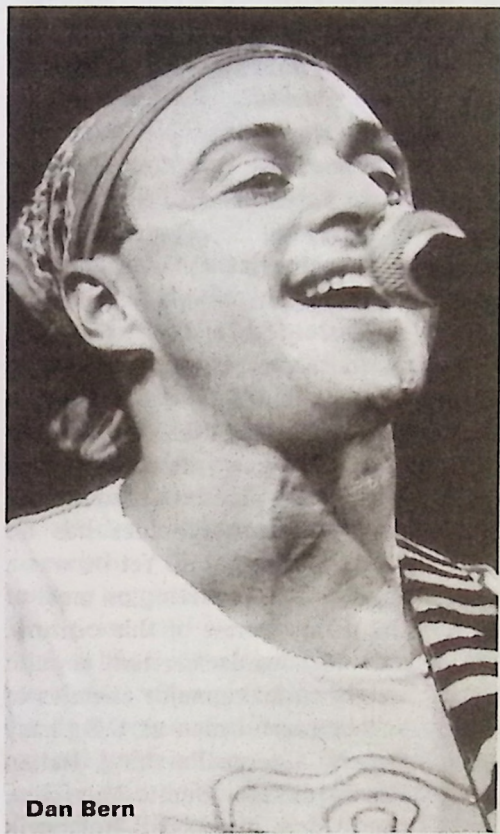
York Times says Evora is "as heart-rending as she is spellbinding," and State of Jefferson audiences will get a chance to hear for themselves on November 12, in the Craterian Ginger Rogers Theater. Opening for Evora will be local favorite Irene Farrera, who will display her Venezuelan roots and original music in a fiery solo set.

Also at the Craterian, on February 27, three Global Divas will visit: Tish Hinojosa (from Texas), Stella Chiweshe (Zimbabwe) and Susana Baca (Peru) will perform separate sets with their bands, and also perform together, as they celebrate the diversity of female musicians worldwide. Hinojosa has combined her Mexican cultural heritage with the American influences of folk, rock and country to create a voice that is truly her own. She has performed in the Rogue Valley several previous times, always to standing ovations. Chiweshe is hailed as one of the world's greatest

BY
Tom Olbrich

players of the *mbira*, the sacred African hand piano. She overcame formidable obstacles in her male-dominated society to earn the right to play the sacred instrument. Meanwhile, Baca has been vital in bringing together Peru's African heritage with its current music traditions. Afro-Peruvian music is now recognized around the world, thanks to her work, and her own brilliant realization of this unique style.

The name Marcel Marceau nearly defines the word "mime" to most of the world. The inventor of this expressive art form is celebrating 40-plus years of performance. *The New York Times* says "the trademark gestures of the great French mime have lost



Dan Bern

none of their precision and graceful ethereal-ity." This is Marceau's first visit to the Rogue Valley. He will perform one show only at the Craterian Theater on March 12.

Also meeting repeated requests, the heart, soul and fire of Flamenco music and dance will be part of the *One World* series on April 11, when La Tania and her accompanying dancer and musicians grace the stage of the Craterian. La Tania was steeped in the gypsy and Flamenco traditions from the age of two, and she lived in Spain for 25 years, where she studied with many Flamenco masters. *The San Francisco Examiner* says she "combines the physical allure, immense authority and the gift for the spontaneous gesture that dis-

tinguishes the finest Flamenco specialists."

Wrapping up the 1997-98 *One World* season is the return of Tarika, from the Indian Ocean island of Madagascar. Two years ago this group brought their conscious message and moving music to the series, including its tight harmonies, buoyant grooves and infectious acoustic songs. Since then, they have released their best album, *Son Egal*, which goes for the political jugular in their native tongue, dealing with the severe racism there against Senegalese people. *Playboy* magazine calls the album's African, Polynesian and Arabic sounds "the most gorgeous album I've ever heard."



Meanwhile, after a very successful inaugural year, *voxPOP: The Contemporary Singer/Songwriter Concerts* have returned. The series continues to feature some of the country's best word and tunesmiths in intimate solo and small ensemble performances. Highlights of the season include appearances by John Gorka, Laura Love, Dan Bern, Willy Porter, and the return of Greg Brown.

The *voxPOP* series begins November 22 in the SOU Recital Hall with the double bill of Dan Bern and Catie Curtis. Dan Bern stunned an unsuspecting audience when he opened for Dar Williams here in January, in

CONTINUED ON PAGE 31

ONE WORLD

Celtic Music Festival

Nov. 8 · 7:30pm

\$22 General, \$13 Student/child

Cesaria Evora

Nov. 12 · 8pm · \$22/18, \$12

Global Divas

Feb. 27 · 8pm · \$22/18, \$11

Marcel Marceau

March 12 · 9pm · \$29/26/23/19, \$15/10

Flamenco

April 11 · 8pm · \$21/17, \$11

Tarika

April 24 · 8pm · \$20, \$12

Season Tickets \$123, \$80

VOX POP

Dan Bern / Catie Curtis

Nov. 22 · 8pm

\$20 General, \$13 Student/Child

Willie Porter / Peter Mulvey

Dec. 6 · 8pm · \$19, \$12

Laura Love

Jan. 10 · 8pm · \$20/16, \$12

Greg Brown / Kelly Joe Phelps

Jan. 30 · 7:30/9:30pm · \$21, \$13

John Gorka / Dee Carstensen

Feb. 13 · 7:30pm · \$21, \$14

Season Tickets \$90, \$57

"The Package"

(all 11 concerts in both series)

\$190, \$123

Season ticket purchasers for either the *voxPOP* or *One World* season will receive the best seats available and a 10% savings. Purchasers of "The Package"—season tickets to both the *voxPOP* and *One World* seasons—will receive a 20% discount, and the best seats in the house. Individual ticket orders can be placed now, but will not be filled until October 20, when over-the-counter ticket sales begin. To receive a free brochure that includes both *voxPOP* and *One World* information, call (541)552-6461 or visit the website online at www.jeffnet.org/performance. No phone orders will be taken for advance sales this year. Order forms (available in the brochure or online) will be accepted by mail, fax, or in person at SOU's Stevenson Union, room 321.

Tell the Truth and Run

George Seldes and the American Press

The free press is one of the great democratic cornerstones and highest American achievements—even if it's arguably only a facsimile of "free" that has been created. Those in positions of responsibility within the mainstream media have come to have enormous power, in part because of some remaining public trust—or at least a beleaguered hope—that the content offered by that press represents an honest quest for truth. Close enough, anyway, that it's still worth reading, listening, watching. And most journalists likely strive to tell the truth as best they can.

Yet, what is the truth, and how well are those in the press in a position to discover and tell it? Who is opposed to its telling, and to what effect? And how ready is the public to hear the truth, even if it's told?

The life of journalist George Seldes sheds a fascinating light on these and other questions. *Tell the Truth and Run*, an Academy Award nominated film chronicling Seldes' 80-year journalistic career, offers one provocative view into that life, through his experience into the issues of the "free" press, and the pressures of politics and money which distort the ideal. As audiences in the State of Jefferson will be able to see when the film is shown in Ashland Oct. 3-9, *Tell the Truth and Run* shows just how difficult the task of reporting truth can be, and what a heavy price a journalist often pays when the truth is unpopular with the powerful. Anyone affected by the mechanisms of the media—which is everyone, in this society—would do well to take the time to consider the lessons of Seldes' experience, via the film and the associated panel discussion, to be sponsored by the Progressive



George Seldes

Issues Forum. The panel, comprised of many local media representatives, will begin with these questions: Are we getting the news we need? Who decides?

In this time beyond the death of George Seldes—who died at the youthful age of 104, in 1995—the questions are as relevant as ever.

For most modern readers, the name of George Seldes has no household meaning. Yet he was a key figure in reporting on most of the major stories of this century, and his words carried enough weight to make major enemies of such powerful men as U.S. Army General George Pershing, Italian Fascist dictator Benito Mussolini, the leaders of Russia's Bolshevik

Revolution, and FBI czar J. Edgar Hoover, just to name a few. Equally significant, Seldes' criticism of the press itself inspired a whole generation of new media watchdogs, though it also upset the barons of the press, eventually leading to the destruction of his own career. "Newspapers upholding the right of criticism as a road to freedom, oppose all criticism of themselves," Seldes wrote in 1935, in his book *Freedom of the Press*. "Newspapers, like kings, pretend they can do no wrong. I wish they were right." The steadfast refusal of Seldes to compromise in his challenge of both kings and newspapers both gained him a powerful grassroots audience, and then destroyed his ability to reach it.

The young Seldes learned extremely quickly about the pressure that advertising money brings to bear upon editorial content in papers—one of many unfortunate situations largely unchanged in the ensuing 90 years. After beginning at age 18 to write for the *Pittsburgh Leader* in 1909, the first story Seldes ever wrote (about a minor traffic accident)

BY
Eric Alan

was edited to eliminate the name of the offending truck driver's company—which happened to be a large advertiser in the paper.

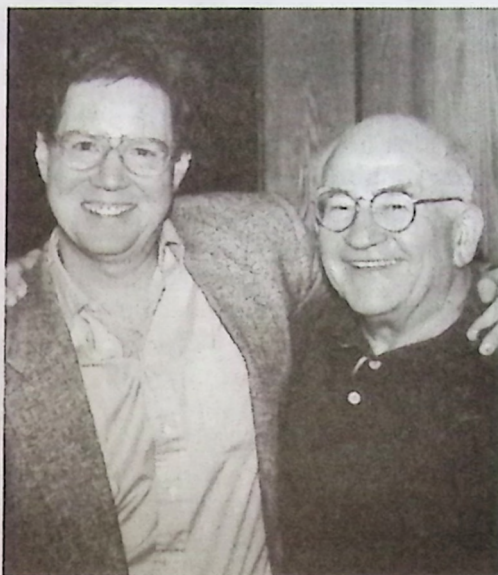
It was a portent of things to come, on a larger scale. In *Tell the Truth and Run*, Seldes tells the story of having a story killed by editors regarding a man in position of corporate power who used that power to force sexual favors upon women whose jobs he controlled—again, because of the company's advertising power in the papers. And the film relates how many of the muckraking weeklies had their truths compromised in the 1930s via purchase by the very entities which once criticized them. The depth and continuance of the problem into the modern day is made clear.

Politics, also, Seldes soon learned, had control of content, more than a quest for truth. Seldes served as a war correspondent during World War I, where the Army skillfully exerted pressure upon writers by giving them officers' ranking and uniforms, and encouraging them to bond with the troops—and then expecting, even demanding, that all content be favorable to the military effort. Any efforts to either humanize the Germans or to depict the reality of horrors on the American side were fiercely resisted. The daring attempts Seldes made to skirt these pressures led to threats of court martial by General George Pershing.

Under conditions of war and national emergency, there are perhaps more compelling arguments for the abridgment of the free press, in the interests of the preservation of life. But such pressures did not cease for Seldes when peacetime arrived; in fact, the pressures of money and politics conspired to try to keep him from telling the truth when doing so was clearly in the interests of life, liberty, and justice. The rise of Benito Mussolini to power in Italy provides perhaps the clearest and most frightening example. The rise of Mussolini and his Fascist party was first welcomed by the American press: the dictator was seen as having rescued Italy from chaos and disaster, uniting it behind his charisma. He was compared by major newspapers to American founding fathers, and personally wrote articles for them. Other pro-Fascist Italians were hired by the American papers as well. The \$600,000,000 of Italian bonds floated in America during Mussolini's early regime had a considerable chilling effect upon negative publicity for the Fascists, too.

Seldes saw another story, though, and did his best to sound the alarm. He was one

of the first to discover and attempt to report the atrocities being perpetuated by the regime, and to predict successfully the next war Fascist dominance would be instrumental in building. Even when he was able to evade the censors in Italy, he found that the powers of politics, money, and public desire made it a difficult story to tell. Americans, for the most part, were not interested yet in reversing their perceptions of Mus-



Director Rick Goldsmith with Ed Asner, the voice of Seldes's writings *Tell the Truth and Run: George Seldes and the American Press*.

***Tell the Truth and Run:* George Seldes and the American Press**

A Rick Goldsmith film

Narrated by Susan Sarandon and Ed Asner. Featuring George Seldes, Ralph Nader, Nat Hentoff, Victor Navasky, Daniel Ellsberg and others.

Showing at the Varsity Theater
166 E. Main St., Ashland, (541) 482-3321.
October 3-9

Are We Getting the News We Need?
Who Decides?

PANEL DISCUSSION

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Jeff Riley, KTVL Channel 10 News Director
Brad Knickerbocker, senior staff writer, *The Christian Science Monitor*
Bill Manny, *Medford Mail Tribune* Executive News Editor
Lucy Edwards, Jefferson Public Radio News Director
Fred Flaxman, Owner of Story Books Publishers

October 6, 7pm. Free.
Stevenson, Union, Room 330
Southern Oregon University
Presented by the Progressive Issues Forum, (541) 488-1747

solini—nor were they, until it was far too late. Seldes was nearly killed by the Italians, and earned an expulsion from the country in 1925 in reward of his efforts. This followed closely on his efforts in Bolshevik Russia, where leaders also found his steadfast truths too threatening to allow.

Despite the pressures upon him from all sides, Seldes' daring and skillful reporting did bring him notoriety within the mainstream American press, and therefore a readership of millions. But the darker forces of suppression within that world held him back. Frustrated with what he frequently called "the prostitution of the press," Seldes chose to leave it all behind in 1940 to launch an independent weekly publication called *In Fact*.

To keep free of the persuasive arm-twisting of advertisers, *In Fact* shunned advertising altogether, depending entirely on subscribers' dollars for support. In the ten years that *In Fact* continued to be published, it gained an enormous subscriber base for a publication of its kind (176,000 at its peak), including many of the nation's most powerful. It took on groundbreaking and politically explosive issues, such as the health effects of tobacco—then still an untold story, left quiet by the mainstream papers and magazines, all heavily dependent upon cigarette advertising.

In Fact also was the first American publication to take on direct criticism of the workings of the press: the paper's subtitle was even "An Antidote for Falsehoods in the Daily Press," a motto which helped to seal the antagonistic relations with that press that ultimately doomed the paper and Seldes' mainstream career. The reporting of *In Fact* alone might not have caused the visibility of Seldes' work to fade, but the antagonism coincided with the rise of the Cold War and the McCarthy era. The heat that was placed upon him under the anti-Communist witch hunts scared away subscribers, and ultimately caused the downfall of the weekly. (In *Tell the Truth and Run*, a 98-year-old Seldes recalls inadvertently being delivered a letter which proved that J. Edgar Hoover and the FBI were involved in covert efforts to discredit and destroy him.) *In Fact* ceased publication in 1950, leaving a void, but also having influenced many younger individuals who would later begin their own crusades as watchdogs: Ralph Nader, Daniel Ellsberg, *The Nation* editor Victor Navasky, I.F. Stone, and many others.

CONTINUED ON PAGE 25

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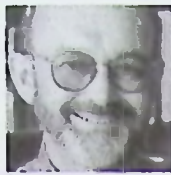
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NATURE NOTES

Frank Lang

Bushtits

A friend and I took a trip to Timbered Crater in Modoc County, California to look for the largest known stand of Baker cypress. Although the stand covers some 7,000 acres, my friend and I did not see a single cypress tree. The trip was just an excuse to get out one last time before the school year ended such spontaneity. We planned and executed the trip in less than 24 hours. No time to contact the federal agencies, or anyone who might have been of any help in locating the trees. The trip was not a total loss. We got in a twenty mile bike ride, got a beautiful view of Mount Shasta from the rim of Timbered Crater, and got a glimpse of a flock of bushtits.

Bushtits always amuse me: first the name, then the birds themselves. What a happy go lucky gang. At summers end, after the breeding season, these tiny mites of birds flit about in family groups and then larger groups of as many as seventy. They stream from bush to bush in a constant search for insects, gleaning bark for food, dangling upside down or sideways. The group of 15 or so we saw was moving through the native plums lispings and whispering to themselves in their light insistent way.

Bushtits are nondescript, with gray backs, brownish cheeks, pale underparts and longish tails. Eyes of mature females have a pale cream colored iris, which distinguishes them from the dark eyed males and juveniles.

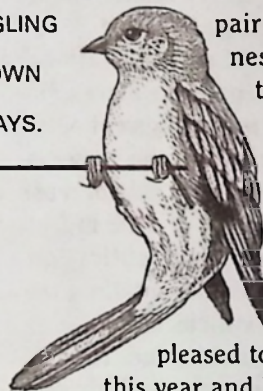
When winter comes they often associate with kinglets, chickadees, and titmice in jolly flocks that move through conifers looking for a tasty insect morsel or a juicy spider. They eat a lot of bugs. They need to maintain their body temperature in the cold of winter. Groups of bushtits roost huddled

together in tight masses to decrease their surface area to volume ratio and thus save energy by conserving heat loss.

In the spring the flocks break up and mating bushtit pairs begin to build a most fantastic nest; a gourd shaped hanging nest with an opening at the top. They weave their nest of mosses, lichens, leaves, grass, flowers, cocoons, all held together by spider webs. Bushtits nested in a tree in the yard

of my boyhood home in Olympia, Washington. I remember watching the pair constantly move in and out of the nest with beaks full of undigested solid food for their young.

If you find a bushtit nest do not disturb it. The pair will often desert the nest, change mates, and then spend another 13 to 51 days to build another nest. I can't, at all, remember if the bushtits returned to use the same nest the following year. I was



pleased to see the bushtit flock this year and be reminded that fall, my favorite season is near at hand. ■

THE BIRDS STREAM

FROM BUSH TO BUSH

IN A CONSTANT SEARCH FOR

INSECTS, GLEANING BARK FOR

FOOD, DANGLING

UPSIDE DOWN

OR SIDEWAYS.

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Art Exhibit by Adults Living with Mental Illness

For the third year in a row, Options for Living and Rogue Community College will present an extraordinary exhibit entitled *Adults Living With Mental Illness*. The exhibit provides a rare opportunity for the community to learn about mental illness and the people it affects, as well as a forum for artists and writers living daily with mental illness. Showcasing a multitude of pieces that mirror the joy and pain of living each day with a mental illness, each piece uses universal images of birth, life, struggle and celebration set in a rich diversity of spirit and tone.

Over the past two years the show has been housed at the Firehouse Gallery in Grants Pass and was open to public viewing for a total of only three weeks each year. Public response last year was so powerful that the Arts Council of Southern Oregon applied to Very Special Arts Oregon for a grant to present it as a three-month traveling exhibit. As a result of that grant, the event opened in Grants Pass in September, travels to Medford during October, and then finishes in Ashland during December/January. Kathie Olsen, Executive Director of the Arts Council of Southern Oregon, says: "You cannot leave the exhibit space without having your heart enlarged, your vision stretched, your mind educated. Never again will you be able to see a mentally ill person in the same way as you did before. The individual pieces are of varying artistic quality; it is the sum of the parts that transforms."

As the exhibit shows, art is an effective method of emotional survival. The creative process often



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proves to be as important as the end product of expression. Illuminating through art what is kept hidden in the unconscious does help many of these artists and writers to confront the symptoms of their illness. Art seems to universally stimulate the imagination which feeds vitality back into daily living, and enhances the

quality of life. Validation, enthusiasm and self-confidence are just a few of the natural by-products of the artistic process. Each piece generates an important message about the universality of human emotions and the inventive spirit.

The exhibit opened in September in Grants Pass with two small showings at the Josephine County Library and the North Valley High School. The Wiseman Gallery in Grants Pass now hosts the full show through October 18. The second phase of the exhibit will include two selective showings in Medford from October 28 to November 3 at the main branch of the Jackson County Library and South Medford High School. The full Medford showing will be housed at the Rogue Gallery & Art Center from November 4-15. The final phase will be presented in Ashland with two selective showings at the Ashland Public Library and Ashland High School from December 4 - 12. Finally, the full exhibit will open at the Windmill Ashland Hills Inn from December 19-January 19, 1998.

This unique collaboration of the Arts Council of Southern Oregon, with Rogue Community College, Options for Living, and Very Special Arts Oregon is a gift to the entire community. Don't miss it.

BY
Kathy Washburn



Monday-Friday at 6pm on
Rhythm & News



ONLINE

Joe Loutzenhiser

Skepticism On The Web

Ashland is not a place for a skeptic. Ashland is permeated with a thriving New Age subculture that in many ways defines the spiritual aspect of the community. It is ironic that I have settled here. I wasn't always a skeptic, although my father ensured that I had good analytical skills, but while attending college at the University of Oregon I took a course from psychologist Dr. Ray Hyman, called *Pseudoscience*, that reinforced my predisposition towards formal skepticism. This course, along with my father's continued tutelage and numerous books inspired me to apply skepticism as a fundamental principle of my life. I once read the saying, "It's good to have an open mind, but not so open that your brain falls out," and that sums it up nicely.

While living in this credulous community I have turned to literature, especially on the Internet, for skeptical resources. Although the Internet is rife with sites promoting the latest trends in pseudoscience, such as astrology, alternative health practices, crystals, alien abduction, tarot, and chupacabras, there are numerous sites for the discerning skeptic or those just curious.

You may ask, "Exactly what is a skeptic?" A concise answer can be found at the web site for Skeptic Magazine (www.skeptic.com/what-is-a-skeptic.html). The statement declares, "When we say we are 'skeptical' we mean that we must see evidence before we believe," which is the essence of the skeptical approach. For more information about skepticism read "A Skeptical Manifesto" by Michael Shermer, Ph.D. (www.skeptic.com/01.1.shermer-skep-manifesto.html). His manifesto not only covers the technical details of being skeptical but also has a brief summary of the role of the skeptic through history.

One aspect of skepticism that I enjoy is the investigation of things unknown. Although I see no evidence that ghosts, angels, or bigfoot exist, I find their role in our society fascinating. And when delving into the mysteries behind these, and other,

paranormal phenomena I often find that it all leads back to the human mind, with all its fears, hopes, and failings. *The Skeptic's Dictionary*, by Robert T. Carroll, Ph.D. (www.dcn.davis.ca.us/~btcarrol/skeptic/dictionary.html), is an excellent catalog of humanity's self-deceptions. The Skeptic's Dictionary covers topics, "from acupuncture to zombies," although it's not comprehensive, concentrating on the more popular and timely subjects. A few of the entries, such as "slick 50 and other engine oil additives," "dowsing," "polygraph (aka the 'lie detector' machine)," "Rorschach Ink Blot Test," and "multi-level marketing" touch on subjects often taken for granted as true. The site's Frequently Asked Questions (FAQ) are a good adjunct to the Skeptical Manifesto.

One of the most intriguing web sites is James Randi's *The Psychic Challenge* (www.randi.org/jr/chall.html). The challenge states, "I, James Randi, will pay the sum of \$1,112,000...to any person or persons who will demonstrate any psychic, supernatural or paranormal ability of any kind under satisfactory observing conditions." I can't help but think that if someone were truly psychic they would prove it and win the money. It is telling that it has not yet happened, and I doubt it will. Randi is a unique and valuable leader in the skeptical community. Author of many excellent books, he is also a noted magician, and has been described by Penn & Teller as, "...the best person in the world," to which I concur. You can find more information about James Randi on his web site (www.randi.org). Haven't been introduced to Penn & Teller yet? Visit their web site to get hip (www.sincity.com). Don't let the licentious sounding URL deter you from visiting. It's appropriately incongruous, and will make more sense once you read about them in their own words.

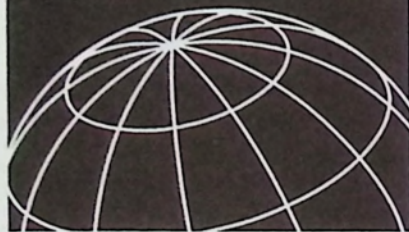
If anyone has told you a story like how their brother in law's father's best friend's wife found a deep fried rat in a bucket of



1996 Academy Award nominee

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chicken you should pay a visit to The AFU and Urban Legends Archive to check its veracity (www.urbanlegends.com). Covering many of the most prevalent urban legends this site is entertaining reading, although some of the subject matter is not for children. Again, the most surprising aspect of many of the entries is how they are taken to be common knowledge, such as the value of Avon's Skin-So-Soft as a bug repellent.

If you wish to pursue other web sites related to skepticism, try the Skeptic's Dictionary Skeptic Links (www.dcn.davis.ca.us/~bt-carrol/skeptic/refuge/skeplink.html). This page of links emphasizes quality of quantity and is well organized by topic.

If these subjects pique your interest and you would like to read more about skeptical matters, visit the Prometheus Books web site to peruse their catalog of excellent books (www.hutch.demon.co.uk/prom/). Prometheus often carries books that are difficult to obtain elsewhere, such as Mark Twain's *Christian Science*, a scathing criticism of Mary Baker Eddy and her then cult-like religion.

There are a few skeptical periodicals represented on the web, the two most popular being the aforementioned *Skeptic* (www.skeptic.com) and its more reserved brethren *Skeptical Inquirer*, the official journal of The Committee for the Scientific Investigation of Claims of the Paranormal (CSICOP) (www.csicop.org/si/). You can usually pick up a copy of either magazine at More Fun comics in downtown Ashland.

Expect to have your toes stepped on a few times when reading through skeptical literature. Any closely held belief that is not firmly rooted in reality will eventually be challenged, but I cannot think of anything healthier for the human mind. Perhaps that is why I enjoy pursuing a path of skepticism – it effectively scrubs away the detrius from muddled thinking and unquestioned, stagnant, beliefs, giving a fresh perspective and often a deeper understanding of the human psyche. ■

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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BIZET'S

Carmen



Photo: Larry Markle

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Craterian Ginger Rogers Theater, Medford

Presented by Craterian Performances

For information call (541)779-3000

peers. They are more outgoing and comfortable with adults and other children outside their age group precisely because they spend more time with them and aren't age-segregated for much of their day. By the same token, however, homeschooled kids can be a bit "geeky" in relation to their publicly schooled friends because they miss out on the same-age socialization opportunities that public school provides. Of course, this disadvantage is easily overcome by neighborhood play, play groups, dance classes, little league, soccer, or even part-time attendance of public school. (Some homeschooling families send their kids to public schools for select classes in science, computers, etc.)

- Statistics about the proportion of homeschooling family who are religiously motivated are unreliable, although many secular experts feel religious homeschoolers may represent at least a small majority. Religious homeschoolers are by far the best organized and most publicly visible faction in homeschooling, but their self-promotion – including the questionable research they sponsor – may distort their representation in the movement.

- I'm uncomfortable with the authors' slighting of public schooling both because I think it's somewhat unfair and because it feeds – unintentionally, I'm sure – an attitude perpetrated by conservative enemies of public schools who have no interest in the egalitarian goals of public education. Conservatives focus their blame on teachers and administrators and overlook the extent to which public education is being undermined by unfortunate social trends: latchkey kids, high divorce rates, erosion of job security and compensation which stresses families and forces many would-be homemakers into the workplace, too much television and too little reading (by parents and kids). Homeschoolers who have to battle these same factors won't necessarily do any better than their public school buddies.

Our public schools will improve when we support them better financially, allow more innovation, stop pressing teachers and school systems to meet "objective" goals that don't measure deep thinking and learning, and create options for society's ideologically diverse factions rather than settling for a watered-down, one-size-fits-all

compromise. They'll also get better results if parents model a love of learning at home, surround their kids with books and other learning materials, take an active interest in what their children are learning in class, and so on. Given those conditions, kids will usually do well whether publicly, privately, or home-schooled. Besides, for many families (those of modest income where both parents must work), public schools are still the best option. For that reason alone, they deserve society's unwavering support.

Alan Reder, Rogue River, OR

• • • • •

To be hit with a cover story in a magazine that advocates home schooling as an alternative to "the crumbling public school system" as thousands of teachers across the country begin the school year, is demoralizing at best. Although as with any perspective, there is some truth in what you say, there was far more assumption about what goes on in public schools than what really does occur...

The origins of public school date back almost 400 years to the time of the Puritans. During the first 260 years of its existence, families and churches took on the major responsibility for raising children. The concept of the village raising the child was truly in place. At that time, schools focused on what was traditionally called the 3R's, "Reading, Riting, and Rithmetic." Schools also taught history and civics so that the principals [sic] of democracy could be passed on from generation to generation. Jefferson, for one, thought this was a most important objective of schooling.

As we moved into the age of industry, the industrial revolution, and with the greater influx of new immigrants around the turn of the century, many things began to be added to schools... From 1900 to 1920, nutrition education and immunization and health education was added. From 1920 to 1950, vocational education, practical arts education, physical education and lunch programs began. That means along with educating children we started to feed the youth of America one-third of their meals a day. From 1950 to 1960, safety education including bomb safety, fire, earthquake, and personal safety became part of our curriculum, driver education, and foreign language require-

ments were strengthened and expanded. Sex education was added... From 1960 to 1970, consumer education, career education, peace education, leisure education, and recreational education were added. From 1970 to 1980 as families began to have both parents work more and the break up of the family occurred and the problems of drugs and alcohol were seen in children, things changed even more... Next we added drug and alcohol abuse education, parent education, character education (initially was values clarification and now with picking the community approved values). Also between the 1970s and 1980s we began serving breakfast so that now two out of the three meals a day the child receives were being provided by the schools. In the 1980s and 1990s we added keyboarding and computer education, global education, ethnic education, multi-cultural non-sexist education, English as a second language and bilingual education, early childhood education, and full-time kindergarten. Preschool programs for special education students from birth through age 21 were added, preschool programs for many at-risk students were added, after school programs for children with working parents, stranger-danger education programs, sex abuse prevention education, child abuse monitoring now becomes a legal requirement for all teachers... During the 1990s we added HIV and AIDS education, death education, divorce and latchkey concerns, gang education in our urban centers, bus safety, bicycle safety, violence prevention and now head lice screening...

As these new responsibilities are added, no one saw fit to remove any of the others... Schools cannot educate the child in all of these areas. Communities must be supportive. We need to make many modifications to make education truly work – however, it is working remarkably well given the demands made on it and the fact it is still measured on the four or five initial mandates of 300 years ago. We need more time, more resources, and the whole community to educate a child to meet the needs of the 21st century...

How are we doing this work? We are doing this work in school systems such as Ashland by working with the child in developing curriculum that meets the child's needs. You and your colleague need to spend time in our schools before you make some of the broad sweeping statements you made.

*John M. Daggett, Superintendent,
Public Schools, Ashland, OR*



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Two great Russian spirits ignite
when pianist Oleg Volkov plays
Tchaikovsky's *Piano Concerto No. 1*

Bartok *Dance Suite*
Schubert *Symphony No. 5*

NOVEMBER 1, 2, 3

MEDFORD, ASHLAND, GRANTS PASS

Two passionate Oregonians make
sparks when cellist Mark Votapek plays
Bloch's *Schelomo, Hebraic Rhapsody*

Dukas *Sorcerer's Apprentice*
Dvořák *Symphony No. 8*



Next winter Back by popular demand . . .

Two best-loved artists return to the Rogue Valley



JANUARY 30, 31 & FEBRUARY 1
GRANTS PASS, MEDFORD, ASHLAND

Violinist Stephanie Chase plays
Beethoven's *Violin Concerto*

Brahms *Variations on a Theme by Haydn*
Tchaikovsky *Marche Slav*

TODD BARTON WORLD PREMIERE
Shadow Teachings

MARCH 6, 7, 8

GRANTS PASS, MEDFORD, ASHLAND

Pianist Victor Steinhardt plays
Mozart's Piano Concerto in C Major,
K. 467. Hear the "Elvira Madigan"
music live on stage!

Hanson *Symphony No. 2 "Romantic"*
Sibelius *Finlandia*



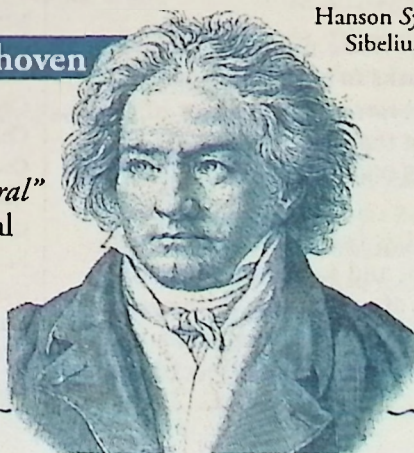
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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

In October, *St. Paul Sunday* dedicates three programs to the quartet repertoire of Ludwig van Beethoven with a special appearance of the Emerson String Quartet. Each program features quartets and other music from the Early, Middle and Late Periods. See the listings for specific works to be played. Also, a special website will complement these broadcasts so listeners can find out more about Beethoven's music. 10:00am Sundays, October 5, 12, 19.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

For this fall's Membership Drive Fiona Ritchie has gotten together some of her best musical friends for a show featuring the Best of the Best. Some of the guests include Maura O'Connell, Dougie MacLean, the Battlefield Band, Clannad, Matt Malloy, Nightnoise, Abby Newton, Alasdair Fraser, Mary Jane Lamont, and Moving Hearts. Join Fiona and her friends for an evening of Celtic fun, 9:00pm, Sunday October 19.



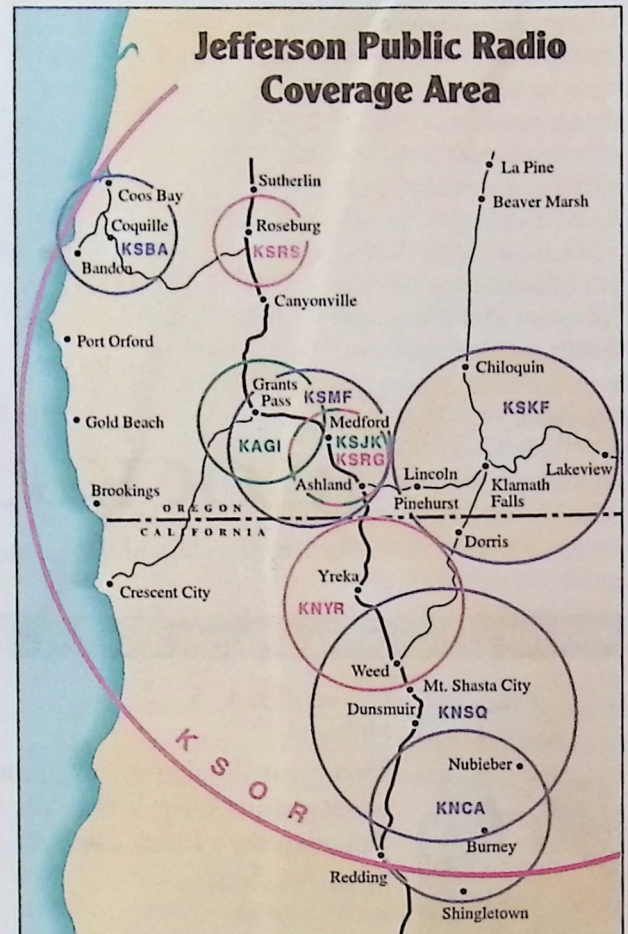
Fiona Ritchie

Volunteer Profile: Mary Finley

In 1991 a group of Jacksonville residents embarked on creating an event to commemorate the memory of Peter Britt, the Jacksonville visionary responsible for nurturing and advocating the arts in the Rogue Valley. It was to be an event which captured the essence of the creative spirit, filled with beauty, energy and community. Jacksonville Celebrates The Arts (JCA) was born.

One of those early organizers was Mary Finley. While she contributed her time and talent to help accomplish a variety of tasks to help launch and sustain JCA, Mary's chief role in recent years has been as coordinator of the JPR Silent Auction which takes place annually at the event. The Silent Auction has grown steadily, this year raising over \$8,000 to support JPR's programming.

Mary's leadership of the JPR Silent Auction has been impeccable, exemplified by great organization, attention to detail and follow-through. But, more than that, Mary brings a contagious spirit of community to the event bringing together artists, businesses and fellow volunteers to create a happening which connects members of the JPR family in a rare and special way.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On-the-Air
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

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KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	3:30 As It Happens	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	5:00 BBC Newsdesk	7:00 Northwest Reports	9:00 BBC Newshour
9:00 Russell Sadler's Jefferson Exchange	5:30 Pacifica News	8:00 Sound Money	10:00 Sound Money
10:00 TBA	6:00 Russell Sadler's Jefferson Exchange (repeat of 9am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation		10:00 Healing Arts	2:00 Sunday Rounds
1:00 Monday: Talk of the Town	7:00 The Newshour with Jim Lehrer	10:30 Talk of the Town	4:00 People's Pharmacy
Tuesday: Healing Arts	8:00 BBC World Service	11:00 Zorba Paster on Your Health	5:00 Parents Journal
Wednesday: Journal of the Americas		12:00 Journal of the Americas	6:00 Tech Nation
Thursday: Latino USA		12:30 Second Opinion	7:00 BBC World Service
Friday: Real Computing		1:00 Larry Josephson's Bridges	
1:30 Pacifica News		2:00 To the Best of Our Knowledge	
2:00 The World		5:00 Commonwealth Club	
3:00 BBC Newsdesk		6:00 New Dimensions	
		7:00 BBC World Service	

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KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon
First Concert

Classical music, with hosts Susan DeRosia and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm
NPR News

12:06-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm
Indianapolis On-the-Air

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm
Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Oct 1 W Bizet*: Symphony No. 1 in C
 Oct 2 Th Bruch: Scottish Fantasia for Violin, Harp & Orchestra
 Oct 3 F Hanson*: Symphony No. 2, Op. 30, Romantic
 Oct 6 M Szymanowski*: Sonata for Violin & Piano in A major
 Oct 7 T Anderson: Concerto for Piano & Orchestra in C
 Oct 8 W Liszt*: Sonata in B minor
 Oct 9 Th Saint-Saens*: Symphony #3 in c, Op 78 *Organ*
 Oct 10 F Vaughn Williams*: *A Pastoral Symphony*
 Oct 13 M Dvorak: Symphony No. 9 *From the New World*
 Oct 14 T Respighi: *Pines of Rome*
 Oct 15 W Rodrigo: *Concierto en Modo Galante*
 Oct 16-30 Membership Drive

Siskiyou Music Hall

- Oct 1 W Glasunov: Symphony #2
 Oct 2 Th Ellington: *The River*
 Oct 3 F Khachaturian: *Concert Rhapsody For Piano*
 Oct 6 M Chopin: Sonata in B flat minor
 Oct 7 T Still: Symphony #1
 Oct 8 W Mendelssohn: Octet in E flat Op. 20
 Oct 9 Th Rimsky-Korsakov: *Antar Symphonic Suite* (Sym. #2)
 Oct 10 F Bird: Suite in D Op. 29
 Oct 13 M Barber: Violin Concerto Op. 14
 Oct 14 T Marais: *La Gamme*
 Oct 15 W Gounoud: Quartet #2
 Oct 16-30 Membership Drive
 Oct 31 F Nielsen: Symphony No. 2

HIGHLIGHTS

NPR World of Opera

Oct 4 *Ernani* by Giuseppe Verdi
 Cast: Richard Margison, June Anderson, Carlo Guelfi, Paul Plishka, William Alvarado-Ramos, Elizabeth Bishop, Steven Harrison Opera Orchestra of New York, Ars Musica Chorale; Eve Queler, conductor.

Oct 11 *Tristan and Isolde* by Wagner (Early start, 9:30am)
 Cast: Heikki Siukola, Elizabeth Connell, Greg Ryerson, Clayton Brainerd, Petra Lang, Joel Sorenson, Robert Breault, Frank Barr; Opera Orchestra of New York; New York Chorale Society; Eve Queler, conductor.

Oct 18 Opera Special

Oct 25 Opera Request Show

St. Louis Symphony

Oct 4 Liadov: *The Enchanted Lake*; Rachmaninoff: *Rhapsody on a Theme by Paganini*; Tchaikovsky: Symphony No. 6, *Pathétique*. Eldar Nebolsin, piano; Hans Vonk, conductor.

Oct 11 McTee: *Circuits*; Mozart: Piano Concerto No. 23; Elgar: Symphony No. 1. Emanuel Ax, piano; Leonard Slatkin, conductor.

Oct 18 Strauss: *Four Last Songs*; Mahler, Symphony No. 4. Barbara Hendricks, Soprano; Hans Vonk, conductor.

Oct 25 Part: *Fratres*; Husa: Concerto for Orchestra; Tchaikovsky, Violin Concerto. Midori, violin; Leonard Slatkin, conductor.

St. Paul Sunday

Oct 5 The Emerson String Quartet: from Beethoven's Early Quartets

Beethoven: Quartet in A major, Opus 18, No. 5, Menuetto; Beethoven: Quartet in B flat major, Opus 18, No. 6; La Malinconia: Adagio - Allegretto quasi Allegro

Oct 12 The Emerson String Quartet: from Beethoven's Middle Quartets

Beethoven: Quartet in C major, Opus 59 ("Razumovsky"), No. 3; Menuetto grazioso - attacca: Allegro molto ("Harp"); Adagio ma non troppo; Beethoven: Quartet in f minor, Opus 95 ("Seroso")

Oct 19 The Emerson String Quartet: from Beethoven's Late Quartets

Beethoven: Quartet in E flat major, Opus 127; Maestoso-Allegro; Beethoven: Quartet in a minor, Opus 132; Assai sostenuto - Allegro; Beethoven: Quartet in B flat major, Opus 130; Presto; Grosse Fuge (catalogued separately as Opus 133); Beethoven: Quartet in F major, Opus 135; Lento assai, cantante e tranquillo

Oct 26 TBA

Indianapolis On-the-Air

Oct 5 Monteverdi/Leppard Two Scenes from *Il ritorno d'Ulisse in partia*; Britten: *The Rescue of Penelope*

Oct 12 Tchaikovsky: Andante Cantabile for Strings; Tchaikovsky: Symphony No. 5

Oct 19 Berlioz: *Roman Carnival Overture*; Liszt: *Les Preludes*; Beethoven: Symphony No. 1. Carlos Kalmar, conductor.

Oct 26 Mozart: Rondo in A Major, K. 386; Vaughn Williams: Symphony No. 5. Pascal Rogè, piano.

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- Story ideas for our daily newsmagazine, *The Jefferson Daily* (daily@jeffnet.org)
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- Comments about our programming

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.



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TUNE IN

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MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour. Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am Monday-Thursday: Jazz

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz. Hosted by Patricia Enzel.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

- Oct 5 Fred Hersch
- Oct 12 Eddie Palmieri
- Oct 19 Derek Smith
- Oct 26 Doc Cheatham

Confessin' the Blues

- Oct 5 A Blues Song Written By Whom?
- Oct 12 Blues is the Best Medicine
- Oct 19 So Many Roads (Songs about Roads)
- Oct 26 Crying the Blues

New Dimensions

- Oct 5 Mark Nepo: *Beyond Illness*
- Oct 12 M.C. Richards: *Living the Creative Life*
- Oct 19 James Autry: *Authentic Work*
- Oct 26 Joan Boryshenko: *From Girl to Wise Woman*

Thistle & Shamrock

- Oct 5 Follow the Moonstone
- Oct 12 Working Folk
- Oct 19 Maura O'Connell, Dougie MacLean, Battlefield Band, Clannad, and more
- Oct 26 An Ancient Tradition

Afropop Worldwide

- Oct 4 Dxing Africa - Long distance radio listening from Africa to the US
- Oct 11 The Life and Times of Fela Anikulapo Kuti
- Oct 18 A Visit to the Dominican Republic
- Oct 25 Jogging from Timbuktu to Houston

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HOT & SOUR SHRIMP WITH WALNUTS

(serves 4)

- 1 Lb Large shrimp, uncooked
- 4 tsp Peanut oil
- 4 Tbsp Dry sherry
- 2 Tbsp Walnuts, chopped
- 1 Tbsp Fresh ginger, peeled and grated
- 3 Bunches Watercress, trimmed
- 1/2 Cup Chicken stock
- 2 Tbsp Soy sauce
- 2 Medium Red bell peppers, cut into 1-inch squares
- 1 Tbsp Cornstarch
- 1 Tbsp Rice vinegar
- 1 Tbsp Sugar
- 2 Cloves Garlic, minced
- 1 Tbsp Sesame oil
- 8 Green onions, chopped
- 1/4 Tbsp Cayenne pepper

In a large bowl, mix shrimp, 2 tablespoons sherry and ginger. Cover and refrigerate 30 minutes.

In a small bowl, combine chicken stock, soy sauce and remaining sherry. Add cornstarch, vinegar, sugar, sesame oil and cayenne pepper. Set aside.

In a wok (or large skillet), heat 2 teaspoons peanut oil over high heat. Stir-fry the walnuts 1 minute. Using a slotted spoon, transfer to plate and set aside. Stir-fry the watercress until just wilted. Divide the watercress among 4 plates. Next, add 2 teaspoons peanut oil and stir-fry bell peppers and garlic 1 minute. Add remaining peanut oil, shrimp and onions and stir fry until shrimp is cooked through.

Stir the stock mixture and add to the wok. Cook until clear and thick. Sprinkle walnuts on top and serve.

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Sundays at 3pm on
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News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

To be announced

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-3:30pm

BBC Newsdesk

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00-7:00pm

Russell Sadler's Jefferson Exchange

Repeat of 9am broadcast.

7:00pm-8:00pm

The Newshour with Jim Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Journal of the Americas

12:30pm-1:00pm

Second Opinion

1:00pm-2:00pm
Larry Josephson's Bridges

2:00pm-5:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

5:00pm-6:00pm
Commonwealth Club

6:00pm-7:00pm
New Dimensions

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm
People's Pharmacy

5:00pm-6:00pm
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:00pm-7:00pm
Tech Nation

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



Parent's Journal host Bobbi Connor

TELL THE TRUTH *From p. 11*

Seldes continued to write books and other works despite a dearth of attention from the mainstream press. His legacy includes twenty-one books, along with his countless articles and publications. Yet his career was a very quiet one in the decades following *In Fact's* demise. It wasn't until 1980, when Seldes was 90 years young, that an appearance by him in the Warren Beatty film *Reds* rekindled interest in his career. Perhaps thinking him no longer dangerous, or perhaps because he had outlived all his enemies, the mainstream media began to celebrate his accomplishments in retrospect, bringing to mind political satirist Art Buchwald's classic comment that if you fight the establishment long enough and hard enough, eventually, they'll make you part of it.

Even at his advanced age, Seldes remained wickedly sharp, adamant in his integrity, and in his unwillingness to cease his work. At one moment during the lengthy interviews at age 98 which make up a signifi-

cant bulk of *Tell the Truth and Run*, Seldes sharply remarks: "Retirement is the dirtiest 10-letter word in the English language."

In the film, his 1989 interviews are interspersed with readings of his other works by Ed Asner; narration by Susan Sarandon accompanies a remarkable wealth of historical footage which captures Seldes and the monumental historical events of which he always dove straight for the center. Nearly no major event of the entire 20th century escaped the sharp eye and pen of Seldes, and as the century closes, one can only hope that his posthumous voice will continue to inspire other young writers to dare to seek and tell the dangerous truth, even at the risk of their lives. If there are no other voices to carry on the tradition, the free press will be dead, and the answer to the questions for the upcoming panel debate will be too easy: We will not get the news we need, and the corrupt forces of politics and money will decide. □

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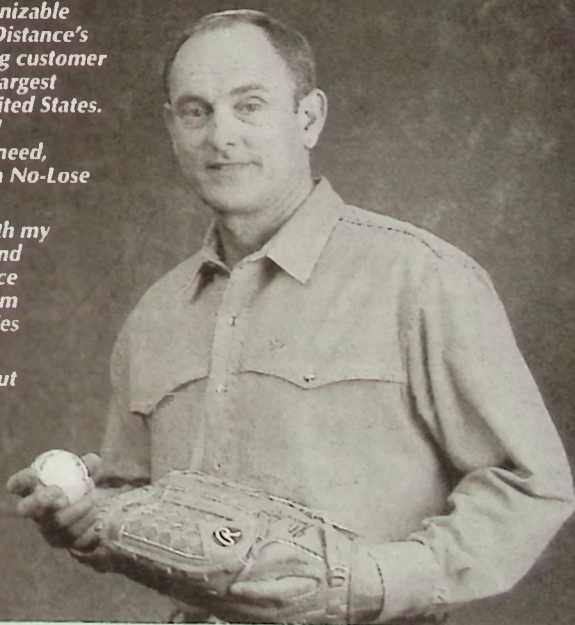
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JEFFERSON ALMANAC

Diana Coogle

Facing El Nino's Promise of Winter

On Labor Day week-end a friend said to me, "This is a day of mourning. It's the end of summer." But we were walking under an unblemished blue sky in weather neither hot nor chilly. How could anyone mourn the end of summer if autumn begins like that? But autumn, pretty as it is, also comes to an end, and then—oh, my God, what I've heard is that El Nino is issuing us a whale of a winter this year.

It used to be that I took such threats as promises. I reveled in the good hard winters we once had here in the Siskiyou Mountains of Southern Oregon. December, 1991, for instance, was bitterly (as some would say) cold, but I wrote enthusiastically in my journal about a midnight walk: "The night was brittle with cold; a nearly-full moon cut a hole in the sky, reminding me of Robinson Jeffers: 'No eye but that mis-formed one, the moon's past fullness.' The snow glittered with tiny hard drops of spilled stars wherever that eye glanced, in between the coffee-black shadows of trees lining the road. The snow crunched and squeaked beneath our boots; each step broke diamonds. The hard liquid whiteness from the black sky streamed down wherever the old logging road made an opening for it through the forest and there blended with the solid white hardness on the earth. The cold snapped in the air like lightning. I wondered aloud how cold it was, and Chris looked at his watch: seven degrees below zero. Incredible! The creek is frozen from bank to bank. I despair of gathering and keeping such intense beauty, which, like music, has to be given up at the same moment it is taken in. The golden echo of Hopkins floats through my mind: 'How to keep—

is there any any, is there none such, nowhere known some, bow or brooch or braid or brace, lace, latch or catch or key to keep/Back beauty, keep it, beauty, beauty, beauty...from vanishing away?"

DID I REALLY
ENJOY RAIN
FOR MONTHS ON END?
HOW DID I COMBAT
CABIN FEVER?

and iceless and perfectly lousy. Spring will be dull and boring, a mere extension of a too-warm previous season, not even worth the honorable name winter. What kind of god do we have, anyway?"

Oh, a good, kind, gentle god, I find myself crying now, for over the years I have grown used to warm winters. If somehow I used to find below-zero weather stimulating and exciting, I'm afraid I've lost the knack. The winters of long icicles, frozen waterfalls, and a swimming hole I could walk on may have been thrilling, but what stands out from this vantage point is how difficult they were. Did I really enjoy rain for months on end? How did I combat cabin fever? Don't I remember having to walk half a mile up an impassable road through snow and mud at the dark of the year just to get home? Don't I remember quaking with fear when gale-force winds driving off the top of the ridge relentlessly battered my house? Will the snow stay on the ground month after month like it used to, sagging dreary and thin like an old pumpkin left too long on the back porch? I've forgotten altogether what a real winter in the Siskiyou Moun-

tains can be like. I've grown complacent. I've grown soft. I've grown used to easy winters. Oh, my God, what am I in for now? Will El Nino—in retribution for my lack of appreciation of the easy winters he has not blocked in the last several years—now take my little diatribe against warm winters, freeze it into a hard ball, and throw it in my face? Am I in for it now?

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.



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ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival is offering a sign-interpreted version of *As You Like It* in the Elizabethan Theatre on October 3rd and 4th, and *Death of a Salesman* in the Angus Bowmer Theatre. A backstage tour will be offered. Other plays continue. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (through Nov. 1); *The Magic Fire* by Lillian Garrett-Groag (through Nov. 2). Performances at the Black Swan are: *Blues for an Alabama Sky* by Pearl Cleage (through Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (through Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (through Oct. 12); *Timon of Athens* (through Oct. 10); *The Two Gentlemen of Verona* (through Oct. 11). (541)482-4331.

◆ The Oregon Cabaret Theatre presents *EAT-TV*, the premiere of an original culinary musical by Jim Giancarlo. See review in this issue, on page 34. Tickets are available at the Box Office or by calling. (541)488-2902.

◆ The Club in the Old Armory on Oak Street in Ashland is proud to announce the upcoming production of Robert Harling's *Steel Magnolias*. *Steel Magnolias* marks the official beginning of The Club's theater season and opens October 2, 1997. It runs Thursdays through Mondays until October 27. (541) 488-8881.

Music

◆ The SOU Program Board and Jefferson Public Radio present a Festival of Hawaiian Music and Dance at the Britt Pavilion in Jacksonville on Saturday, October 4. Featured will be Hawai'i's most popular group, Hapa, with master chanter Charles Ka'upu; slack key guitar wizard George Kahumoku, Jr., who is also an excellent singer and storyteller; plus champion 'ukelele players and hula dancers, a traditional fire dancer, and a contemporary luau band. A Hawaiian feast by Chef Duke Gima will be available for purchase on the grounds. (541)552-6461.

◆ The Ninth Annual Medford Jazz Jubilee is October 10, 11, and 12th. It features the strongest band line up in years, including return of Mr. Jack Daniel's Original Silver Cornet Band, and the first Northwest appearance of Greentown. (541) 770-6972

◆ T.R. Ritchie, a teller of good stories and a singer-songwriter of articulate, insightful songs, performs at the Headwaters Building, 4th and C Streets, Ashland, on Saturday, October 25, at 8pm The 3 Rivers Folklore Society said, "He's funny and serious... or both!" Tickets are \$8 in

advance and \$10 at the door and are available at Cripple Creek Music in Ashland or by calling (541)482-4154. Ritchie's concert is sponsored by the Ashland Folk Music Club.

◆ Windham Hill Recording artist Scott Cossu performs at the Unitarian Fellowship, 4th and C Streets, Ashland on Friday October 3, at 8pm Cossu is a pianist, flutist, composer and arranger who has over 10 recordings, has written scores for documentaries seen on public broadcasting and has written music for advertisements. Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music in Ashland or by calling (541)482-4154. Cossu's concert is sponsored by the St. Clair Productions.



Photographs by Jason B. Bueter of graffiti from the Berlin wall are on display at the JEGA Gallery in Ashland.

◆ Cordelia's Dad, performing unique acoustic American music, plays at the United Methodist Church, North Main and Laurel Streets, Ashland, on Saturday, October 18, at 8pm. LA Weekly said, "This band has all eight feet firmly rooted in traditional acoustic American music, which is not to say they don't rock." Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music in Ashland or by calling (541)482-4154. Cordelia's Dad's is sponsored by the Ashland Folk Music Club.

Exhibits

◆ Schneider Museum of Art is exhibiting *Transformations*, opening on Thursday October 2. Eighty works showing the use of recycled and discarded materials in contemporary art and design will be exhibited through Saturday, Decem-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts



The cast of The Club's production of Robert Harling's *Steel Magnolias*. From the left: Clare Vukovich, Katie Burge, Elizabeth Stewart, Lucienne Estes, Brandy Roco, and Donna Dominick.

ber 13. Public is invited to the opening reception on Thursday, October 2, from 7-9pm. Schneider Museum of Art is located on the campus of Southern Oregon University at the corner of Siskiyou Boulevard and Indiana Street. The museum is open 11am to 5pm Tuesday-Saturday and First Fridays from 5-7pm. (541)552-6245.

◆ The Wiseman Gallery at Rogue Community College is showing work by Natalie Shifrin Whitson. Intrigued by the contradiction of comic and comic, Whitson employs boldly colored, abstract images in encaustic to simultaneously induce a sense of horror and reflection. October 24-November 15. (541) 471-3500 ext. 224.

◆ Firehouse Gallery showing Neil Mick, October 30-November 22, First Friday Art Night Reception November 7, 6-9pm. A series of kinetically dynamic pencil drawing reinterpreting the human form to explore the human connection to the processes and cycles of nature. Firehouse Gallery located at the corner of H and Fourth Street in the Historic City Hall, Grants Pass. (541)471-3535, or 471-3500, X 224.

◆ Medford's Bluebird Gallery is showing the Watercolors of Catherine Sky. Catherine's paintings are bold in color and form. She emphasizes the western horse and draft horse. (541)773-7698.

◆ The JEGA Gallery & Sculpture Garden in Ashland continues its provocative exhibit of photos by Jason B. Bueter of the graffiti on the Berlin wall. Gallery hours: Wed.-Sat. 11:30am-5:30pm, and by appointment. 625 A Street. (541)488-2474.

Other events

◆ Schneider Museum of Art cordially invites you to a Benefit Wine, Art and Mask Auction, Saturday October 25, 1997 at 5pm at Art East on the Southern Oregon University campus. Proceeds from the auction support the exhibition and operation expenses of the museum. (541)552-6245.

UMPQUA VALLEY

Music

◆ The Umpqua Symphony Association of Roseburg, Oregon announces the first Skyline Brass concert of the season, with George Recker, Professor of Trumpet at University of Oregon. Mr. Recker will be featured as a soloist with Skyline Brass Quintet for David Baldwin's "concerto For All's Breakfast" for Trumpet and Brass Quintet, among other works to be performed. Sponsored by Umpqua Symphony Association. (541) 440-4691.

KLAMATH BASIN

Theater

◆ From October 3-18th the Linkville Playhouse in Klamath Falls presents *Once Upon A Mattress*. Musical version of the fairy tale story of a prince's search to find the perfect wife. Production runs Fridays and Saturdays 8 pm at 205 Main St in Klamath Falls. (541)884-0666 or (541)882-6782.

Other events

◆ Oregon Institute of Technology's "Getting It Write" writer's conference and workshop is taking place October 10, 11, and 12. Events include a workshop by author Steve Thayer of Saint Mudd, and The Weatherman, entitled "Building Truth in Fiction." (541)883-1266.

OREGON COAST

Theater

◆ Little Theatre On The Bay presents, *A Few Good Men*, by Aaron Sorkin. An exploration into the military code of honor. Directed by Patti West. Presented October 24th thru 26th, 30th and 31st, November 1st, 6th thru 8th. (541) 269-2720 or 1-800-676-7563.

NORTHERN CALIFORNIA

Theater

◆ College of the Siskiyous/Yreka Community Theater Performing Arts presents Dona Rosita's *Jalapeno Kitchen*. "The Kitchen is closing for good, but you are invited for one last meal!" Monday, October 6, 1997 at 7:30pm at Yreka Community Theater. For information on tickets call the Yreka Community Theater (916)842-2355, tickets are sold at the Weed and Yreka Campus, Yreka Chamber of Commerce and the Brown Trout Gallery in Dunsuir.

◆ The Coos Art Museum's Fall Lecture Series includes these events: Oct. 2, Carol Vernon, *Ancient Sacred Sites*; Oct. 9, Carol Vernon, *Color in All Its Dimensions*; Oct. 16, Christian Rosman, *Ancient Sounds*; Oct. 23, John Noland, *His Poetry and How it Relates to Poetry of Prehistory*; Oct. 30, Josie Kuehn. (541) 267-3901.

Music

◆ Shasta Symphony's Fall Concert, *Two Anniversaries & Two Thirds*, will be held October 19 at 3:15pm. Tickets available at the Shasta College Theatre Box Office. (541) 255-4761.

Exhibits

◆ North Valley Art League will be exhibiting Grace Burleigh's *Works of Grace*, watercolors and serigraphs, plus other members showing *The Style of Your Favorite Artis*. Reception Sunday, October 5th, 1-3pm. Exhibit opening: Tuesday September 30th, 11am Closing: Saturday November 1st, 4pm. Contact: Joyce Jensen (916)243-0976 or Gallery (916)243-1023.

◆ Art Exhibit on Contemporary Drawing, and a lecture by Tonia Aminoff will be held on October 22, 11:00am in the Shasta College Theater. Shasta College Gallery, Building 300. (541) 225-4761. □



Hapa headlines the Festival of Hawaiian Music and Dance at the Britt Pavilion in Jacksonville, October 4.



RECORDINGS

John Baxter

Taking a Break

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

This space is supposed to be reserved for reviews of new music releases. When it comes my turn to write this column, my barely-controlled raves about some unattainable new CD of classical music from the Ottoman Empire or a now defunct Basque punk band or the exquisite perfection of Marisa Monte's cover of the Velvet Underground's "Pale Blue Eyes" literally will rocket sales of those discs up into double figures—from nine, to, say, eleven—and will leave my friends rolling their eyes. "There he goes again," they'll say, to paraphrase a former president. My friends are always paraphrasing former presidents.

For this issue of the *Jefferson Monthly*, the recordings column lottery coughed up my name at a time when I am preparing to take an extended six month leave of absence from JPR. And as tempting as it is to rave at you about that Basque punk band (Its name is Negu Gorriak, by the way—what, you thought I was kidding?), or about the celestial purity of the sighing signature of Roy Brooks' cymbal at the end of Horace Silver's ballad, "Lonely Woman," I thought I would jump at the opportunity to, well, explain myself. I'm sure you're thrilled.

You see, working in radio gives you an appreciation of time that can best be described as relativistic. I wish this meant that I am now younger than I was when I started this loony career, but no. Radio is an alternate universe in which the usual rhythms of life—the tides, the seasons, the shelf life of Twinkies—all become compressed and distorted, a medium in which deadlines are measured not in weeks or even days, but in minutes and seconds. It splits your conscious mind in two, so that you are at once thinking *Now!* and *Three minutes from Now!* Normal duties and conversations become submerged in urgency to the point that they become autonomic. Just as you can't remember the breath you took at 8:12 this morning, or your heartbeat at noon last Wednesday, radio overwhelms your ability to catalog normal temporal markers. In

radio you always seem to know much more about the contours of what will happen three minutes from now than the rich details of yesterday. In radio, a crystalline, zen-like focus on the eternal now isn't a coveted state of higher being, it's a survival skill.

But blink twice, turn your head, take a breath, and a decade passes.

Last winter, I began discussing with the folks here the possibility of taking a leave of absence. I had come to the shocking truth that my 17 years as Program Director of JPR had passed like 17 months, maybe even 17 days. My stated goal was to get the time to co-author a book to which I had committed. But I will confess here a hidden agenda: I also wanted to get time, period. To step off the relativistic bus. To let my brainwaves and my heartbeat come back gently into phase.

My first step will be a media fast: no TV, no newspapers, no World Wide Web, and, as much as it pains me to say it, no radio. I'm still spineless on the issue of recorded music: I'm not sure I can live without Cassandra Wilson and the Gieseking Debussy piano recordings; and as for making my own music, well, I'm a really lousy harmonica player. I'll fast as best I can for two weeks, maybe longer. This is an idea inspired by Bill McKibben's book *The Age of Missing Information*, in which he compares the experience of mediated information (in his case, cable TV) to that of information directly sensed: the migration of birds, the smell of pine pitch, and at my house the daily rumblings of the Central Oregon and Pacific Railroad.

It's a stretch to say how the sound of a train at 3:45 am is better or worse than an episode of "Melrose Place," but there are both qualitative and quantitative differences in the information they impart, and in how that information enters our bodies. That's the point of my media fast: to rest those receptors overworked by decades of the adrenaline rush of radio and tankers full of radio coffee, and awaken others

which can sense the nocturnal flight of a barn owl or the mood of the weather. And I'm tired of knowing the details of the latest suicide bombing in the Middle East twenty minutes before you do.

This makes working in radio sound awful. It's not. While I am the son of a botanist and a chemist (I got my dad's chlorophyll), I feel like I was born into radio. I remember pitched battles with my father over what station we'd listen to in the car as he was driving me to kindergarten. When I told my seventh grade math teacher Mrs. Fitzpatrick that I wanted to be a disc jockey when and if I grew up, she scornfully replied "You have much too much talent for THAT." Showed her, I did. I can't imagine a more exciting, intellectually stimulating, frustrating and beautiful job than working in public radio. It's in my blood, and is probably the only job I'll ever have. But it's time to let it go for a while.

After my media fast ends, the next step isn't clear. I'm excited to pursue the long held dream of writing a book, and I'll have to learn to love my laptop. I know I'll be wrestling with a *nom de plume*. I need one, after discovering that G. Gordon Liddy uses the *nom de plume* of, yes, John Baxter to write spy novels (And here's an eerie nugget for conspiracy buffs: Gord-o and I have the same birthday.). I know my dog will be getting longer midday walks. And I know that everyone at JPR will be working a little harder to allow me this opportunity, for which mere thanks are inadequate.

So. Now. Have I told you about this Basque punk band? ■

John Baxter is Jefferson Public Radio's Program Director.

PERFORMANCE *From p. 9*

perhaps the most talked-about concert of last year's series. Bern is caustic, sardonic, irreverent and still a very likeable, immensely entertaining poet with a guitar. Many say he is the heir apparent to Woody Guthrie and Bob Dylan, while having the edge of the '90s. Joining Bern on this outspoken bill will be Catie Curtis, whose voice is "so pure in pitch and so rich in tone that it seems to glow," according to the Washington Post. Her coming-out anthem "Radical" won awards for songwriting; and her clearness, depth and soul have captured a mainstream audience as well.

As an artist whose national success began in the Northwest, Laura Love may be more familiar to local audiences. Her percussion-fueled pulsating music is joined with her unique yodel, with elements of African, Bulgarian, and Appalachian music, merging with songwriting of political and social power, and truly joyful showmanship in performance. Her music and career have grown significantly—her first major label release, *Octoroon*, has recently gained her a major national audience, and she recently gave a show-stealing performance at Carnegie Hall. Love will perform at the Craterian Ginger Rogers Theater on Saturday, January 10.

Rolling Stone once called John Gorka the pre-eminent male singer/songwriter, and many still place him at that peak. His emotional baritone, twisted humor and wrenching lyrics have earned him hundreds of thousands of record sales on the Windham Hill/High Street label; and among his fans are such stars as Nanci Griffith, Mary Chapin Carpenter, and Shawn Colvin. Gorka will perform a solo concert in the SOU Recital Hall on Friday, February 13. Opening for him will be a lesser known but musically unique and highly accomplished performer, Dee Carstensen. Her marriage of beautiful voice, strong songwriting and classical harp has earned her the quiet respect of the music world, and her appearance seems fitting for a Valentine's eve set.

Greg Brown returns to *voxPOP* again this year, but this time joined for an opening

set—and most likely together as well—by acoustic bluesman Kelly Joe Phelps. The two combined on most songs on Brown's latest CD, *Further In*, with Phelps laying down subtle but exquisite acoustic slide guitar. Brown's Rogue Valley performances have been sold out ever since he opened for Randy Newman at the Britt Festivals several years ago. A terrific performer in his own right, Kelly Joe Phelps combines his guitar work with an affecting gravelly voice and strong

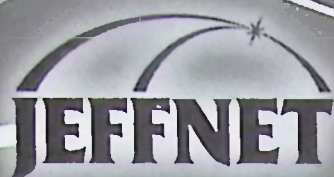
songs to give a rural back-porch feel. His first release brought him national attention, which resulted in a recording contract with Rykodisc label—his first album for that prestigious label, *Roll Away the Stone*, appeared in August,

sometimes bringing comparison to Taj Mahal and Keb'Mo'. The Brown/Phelps team will perform two shows in the SOU Music Recital Hall on January 30.

Still, it may be the Willie Porter/Peter Mulvey double bill which is the surprise highlight of the *voxPOP* season. The two solo artists carry to the stage an energy and talent rarely equalled. Mulvey's two albums have earned him great praise, as have his live performances. *The Boston Phoenix* called Mulvey "a ferocious guitar monster, in the approximate orbit of Ani diFranco." His guitar playing has also been likened to that of Leo Kottke, and his skill as a lyricist is equal to it. He honed his singing craft the hard way: in the subways of Boston. Meanwhile, Willie Porter's independently released debut album ended up in the hands of music industry moguls, and he was quickly signed to the elite Private Music label, and opening for the Cranberries on their U.S. tour. His subsequent album, *Dog Eared Dream*, has become a staple at many adult alternative radio stations nationwide. Porter's unique material spans the globe and human emotions, touching on Australian Aborigines, meditation, 18-wheeler saviors and love gone wrong, among other things.

It promises to be a season for the ages.





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COMPACT DISCOVERIES

Fred Flaxman

Music "à la carte"

If I were suddenly made Czar of the Creation of Compact Discs, the first thing I would do would be to make it illegal, immoral, improper, totally inconsiderate and musically incorrect to put more than one composer on a single CD or CD set. This would make it much easier for CD collectors to file their classical CDs in alphabetical order by composer and far faster to find those CDs in growing collections. It would make tedious computer or card cataloging unnecessary.

But, alas, I'm not even the Czar of my current residence, and the only thing I can do about multi-composer CDs is to refrain from buying them. And that can be very difficult when every single recording of a work you love is combined with several pieces by other composers.

Until recently there wasn't a single CD label that, as a matter of policy, limited their compact discs to one composer per disc. Now there is one that has gone even further. The new French Harmonia Mundi label, aptly called "La Solothèque," is founded on the concept "1 disque, 1 oeuvre" (one disc, one composition).

As the company explains it, 65% of classical music pieces last no more than 20 to 30 minutes, yet compact discs can hold 60-70 minutes or more of music. "The other works included on most CDs are often referred to as 'filler' — they are there simply to fill space." Otherwise buyers don't think they are getting their money's worth.

So Solothèque came along to provide "one work and only one work, in an excellent interpretation, at a fair price, but with no filler." Solothèque boasts that it is "the first series dedicated to the true music connoisseur, who relates the price of a CD not

to its length, but to its value." It is music "à la carte," with typical CDs lasting from 22 to 35 minutes and retailing for \$5.98.

Of course I like this idea, because "1 disque, 1 oeuvre" translates to me as "1 disc, 1 COMPOSER." If everyone were to do this, I could stop wasting time entering CD

information in my computer so I have some chance of finding my CDs later. And that would give me more time to really listen to the CDs, as opposed to having them on in the background as I catalog them.

I like this idea for another reason, too. There are several composers I can think of who have created only one work I care to have in my collection. So, for example, Solothèque allows me to have Marc-Antoine Charpentier's "Te Deum" (HMS

926007) without having anything I don't like by this composer filling out the same CD. Not to mention works by other composers being added. I don't see Albinoni's "Adagio" on the list of Solothèque's first 20 titles, but I hope they'll add it later. Same with Paul Dukas' "The Sorcerer's Apprentice," Reznicek's "Donna Diana Overture," Orff's "Carmina Burana," Holst's "The Planets," and Pachelbel's "Canon." (If Solothèque wants my complete list of great pieces by composers who only wrote one of them, I would be pleased to help them as a paid consultant.)

There is a third reason I like this concept. It permits me to more easily program pieces in the order I would like to hear them. Now it's true that, in theory at least, I could program my CD player to skip works I don't like and to play cuts from CDs in any order I like. But that is true in theory only. In reality, it is much easier for me and other

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non-computer-scientists to simply plop the CDs in the changer in the order we want to hear them. Solothèque makes this possible.

In addition to the 23-minute Charpentier "Te Deum" with Les Arts Florissants directed by William Christie, the first batch of Solothèques to hit the U.S. includes J.S. Bach's "Suite in D Major" (HMS 926002) with Berlin's Akademie für Alte Musik; Beethoven's "Kreutzer Sonata" (HMS 926003) with Olivier Charlier, violin, and Brigitte Engerer, piano; Dvorak's "American Quartet, Op. 96" (HMS 926010) with the Melos Quartet; Mendelssohn's Psalm 42, Op. 42" (HMS 926014) with Eiddwen Harhry and the Ensemble Orchestral de Paris; and Schubert's "Impromptus for Piano" (HMS 926020) performed by Alain Planès. Of these I have only the Charpentier work, which is beautifully performed with the crisp and clear sound I expect from the best compact discs. Its celebrated overture has been used for many years as the theme music for TV programs on both sides of the Atlantic, including "Masterpiece Theatre" on PBS.

Over the next four to six months Solothèque plans to issue 1-disc-1-work recordings of Mussorgsky's "Pictures at an Exhibition" (surely the one Mussorgsky to have if you're only going to have one), Lully's "Miserere," Janequin's "Chanson & Messe," Saint-Saëns "Carnaval of the Animals," and works by Brahms, Mozart, Rameau, Handel, Delalande and Corelli.

But if I'm going to have a CD label which will commit itself to "1 disc, 1 composer, several pieces," it looks as though I'm going to have to start my own. Well, I've already got a name for the new label. "Compact Discoveries" would do just fine, don't you think? ■

Fred Flaxman's nonmusical commentaries are heard on "The Jefferson Daily," Tuesdays on both JPR FM networks. He also writes a monthly column for the *Ashland Lithiagraph*.

Fred Flaxman E-Mail Address: fflaxman@jeffnet.org World Wide Web Site: <http://www.jeffnet.org/fflaxman>

TUNED IN *From p. 3*

what should be broadcast and for vigorous public interest and investment in that process and its outcome.

So, I would have to disagree with some OPB listeners who have found, in the decision to abandon classical music, a step which is inimical to public radio's purposes.

There are a few other misconceptions I note in the public argument surrounding OPB's decision.

Many who have written about the OPB situation have commented upon the relationship of OPB's action to declining federal funding. In some respects this is a reflection of stereotypes about different musics and their public which we also hear at JPR. Classical listeners will occasionally opine that jazz is more popular (it isn't) and that stations which emphasize jazz are simply following the more popular—and therefore more lucrative—audience. Jazz listeners sometimes express the reverse view that classical music listeners are wealthier (they aren't) and that stations which emphasize classical music are also "following the money." Our experience is that public radio listeners are just that. They are neither more wealthy nor dedicated because they listen to any particular type of music. What all listeners jointly celebrate is the commitment to the unique type of programming which public radio provides.

Thus, many have sought to find in OPB's decision some connection to declines in federal funding. It is true that public radio has been challenged by the federal government to become more entrepreneurial. Congressional leaders have been vocal and pointed about those expectations. Taking more risks and increasing a station's revenues from those innovations is tricky. Doing so while remaining consistent with one's mission is more than just tricky. It is an imprecise science in which the failure rate can be proportional to the scale of one's revenue generating goal. But I doubt that federal funding stringency alone can be blamed for OPB's heightened consciousness about ratings and revenue. Being located in a very highly competitive major media market is probably a greater factor than Washington, D.C. politics.

Some of the Portland commentary on OPB's decision also seeks to find in it an

"abandonment" of OPB's role as a "statewide network." Let's get the facts straight. OPB has never been a statewide network in public radio. It has been built, and developed, as a largely Portland-based radio service which has extended its signal to about 70% of the state's population. While its service comes closer to being ubiquitous in television, in radio OPB has never served virtually any of the communities served by JPR. It has been difficult for OPB to operate its network of facilities, which serves many rural areas, while recognizing that the vast majority of OPB's radio listeners live in highly urban settings in the Willamette Valley. Much of OPB's decision is doubtlessly based upon analysis of the Portland metropolitan radio market and has been little influenced by non-metropolitan listeners' needs because OPB is essentially a Portland service which has been extended to some distant communities. It is not, however, a statewide radio network.

By contrast JPR has not had to live so schizophrenic an existence. We don't serve any large urban communities and have always considered ourselves a fully regionalized service. In that sense we would lay claim to being a statewide network—for the state of Jefferson.

While we won't comment upon the wisdom of OPB's choices, we will offer the observation that it is healthy for Portland citizens to be thinking about public radio, what it means and what they expect it to provide.

And we'll also reaffirm for you that the music schedules on JPR's stations are deeply rooted. ■

Ronald Kramer is JPR's Executive Director.

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THEATER REVIEW

Alison Baker

EAT-TV: The Gourmet Musical

Directed by Jim Giancarlo

At the Oregon Cabaret Theatre through November 3

This fall the State of Jefferson sees another theatrical world premiere, this time at the Oregon Cabaret Theatre. It's *EAT-TV: The Gourmet Musical*, written by resident artists Jim Giancarlo (book & lyrics), Jim Malachi and Darcy Danielson (music). OCT has a growing reputation not only for the production of world-class musical theatre, but as a laboratory for its creation; this is the eighth new work developed there.

I stopped by the Cabaret Theatre one hot August afternoon to sit in as the cast did an early read-through of *EAT-TV*. They weren't singing yet, and they weren't dancing, or even moving, except for the occasional wave of a hand; they were just reading the words on the page.

But though an accent may have faltered a bit here and there, and once in a while someone paused in her speech to write a note in the margin of her script, the actors sitting around the table had already moved right into their characters.

Those characters are a set of chefs, each with his own cooking show on EAT-TV, the first musical food network. There's Vito La-Gusto (Adam Kelepolo), the Italian chef who's all heart; Cookie Coutrell (Erin Eichberg), the luscious southern belle who whips up even more luscious desserts; Vincent Van Rhine (Ted McClellan), the wine expert who has come down just a bit in the world; and Spirulina Jones (Ellen Lawson), the strident host of "Eat To Live." Her motto? "Would you rather eat good, healthy food and live to a ripe old age? Or eat crap and die?"

They're coddled and controlled by the floor director, F.M. (Christine Williams), and the producer, Bradley (Brad Whitmore), who is thrilled that a major network has expressed an interest in EAT-TV. "I'm not at liberty to tell you which network," he says,

"but its initials are N.B.C."

The cast is completed (and the plot stirred until thickened) when, toward the end of Act One, the ominous Morty (Adam Kelepolo again) appears and announces that he is Vito's long-lost twin. Worse, he's a fast food freak: "If it don't drip down the side of my arm, I don't want it."

As I listened to the dialogue, I found that these weren't the one-dimensional caricatures I expect in musical comedy. Author Jim Giancarlo says he felt *he* had to know the characters before sending them out into the world. "Early in the writing process, I sat down and wrote a sort of stream-of-consciousness monologue from the point of view of each character." What emerged were their childhood experiences, hopes and fears. Those personal histories don't show up in the finished dialogue, any more than anyone's past is spread on the table when you talk to them. But the result is fully-developed characters who talk like real people.

Like *funny* real people. In addition to a veritable *Larousse Gastronomique* of food jokes, these people get off some very witty lines. Vito's the heartthrob of the network; gazing over a plate of *orrechiete* into the TV camera, he says, in a sensual Italian accent thick with sincerity, "We love to eat, we love to cook, we love to make love. To us, it is all the same thing." It's a speech that elicits a good laugh—and yet, you think, *it's true*.

"This show is about finding what you need to nourish yourself, and how you go about getting it," Giancarlo says. "It's Food as a metaphor for Life."

Ragout may be the more appropriate metaphor for Giancarlo's own life. Those of you who have lived very long may have noticed that Life loops around, and backtracks, and jumps sideways in its journey

from *antipasto* to *zabaglione*. Then it turns out that you've been heading in the right direction the whole time.

Giancarlo was a poet and writer, and then a collage artist, before turning to dance. That background began to come together with his love of cooking and his experience in choreography and directing, and the idea of writing an original musical about food took shape.

And when he sat down to write again, after years of directing and teaching, he found that he loved working alone. "No guidelines to follow, no agenda but my own ideas," he says. "It was such a freeing experience."

What about the music?

Working with Danielson and Malachi was a true collaboration, he says. Rather than simply turn over the lyrics for them to set to music, he worked closely with them in developing those lyrics. Often they would suggest changes in the wording of something he'd written, in order to achieve the right rhythm or length.

Was it hard to accept changes in lines he'd sweated over? He laughs. "I had to learn when to get my ego out of the way, and when to insist on keeping a particular line." It helped that they have worked together for years, and trust each other.

No doubt it also helped that Jim Giancarlo loves to cook. From what I could tell, Cookie's highly personal recipe for her hand-beaten cream puffs is not only mouth-watering but accurate. The knowledgeable Vincent would be the perfect host for a public radio benefit wine tasting. And Spirulina knows enough about health food to include not only kelp in her recipe for Tofu Pups, but Blue Green Algae, straight from the pure waters of southern Oregon's Klamath Lake. It's sure to bring a laugh from the local cognoscente...but I suspect the recipe has also been tested in the Giancarlo kitchen.

EAT-TV may well be the *pièce de résistance* of the Cabaret season. Try it. You might like it. ■

Alison Baker eats in Ruch, Oregon

POETRY

After the Leaves Have Fallen

BY JESSE LICHTENSTEIN

for Wallace Stevens

The plain sense of it, without reflection, leaves
No question, really, of purpose.
Before the first puddles in the walk
Become marble coffin lids, we know.
Where to next, from death, but to dormancy?
It is every bit expected, the necessary purgatory.

Still, when our own fingers inform us:
A chill on the rim of the breakfast bowl,
The stiff grass and the hardening earth
In the driveway. We have misread the signs
once more. All is not as it should be.

How did we come to remember
A warm hibernation? Some vestige yet
Of the womb, quick blood racing
Through the limbs, engaged in growth? The hands
Are small and cold beside pages
Emptied of ink, or any hollow syllable.

Even standing by the window
Before the first match kindles anything,
One must have a mind of winter
Not to see upon the layered surface of the pond
The plain sense of it, without reflections. leaves.

Jesse Lichtenstein, of Gold Hill, Oregon, is a senior at Harvard University, where he has taken poetry courses from Louise Gluck and Seamus Heaney. He publishes regularly in The Harvard Advocate, where this month's poem first appeared, and writes for the Harvard Lampoon.

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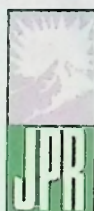
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